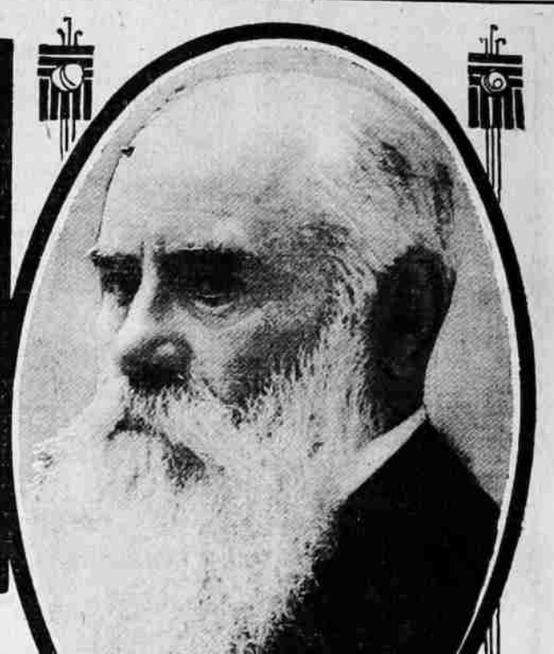
THE OGDEN STANDARD

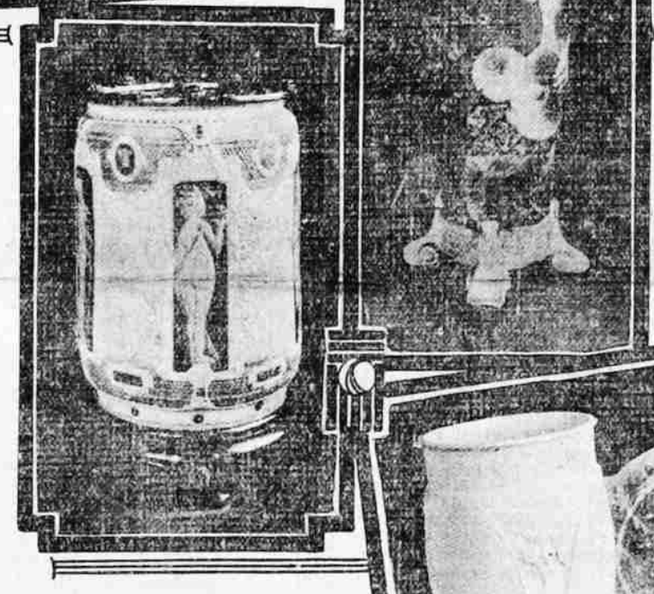
OGDEN CITY, UTAH, SATURDAY, NOVEMBER 8, 1913.

MAGAZINE SECTION

KAJIWARA PORTRAIT.

The Most Wonderful Art Of Its Kind In the World





PROF. TAXILE DOAT and Katheryn Cherry, together with views of their ceramic art.

Ceramics, the Blending of Soul Quality With Clay to Produce the World's Most Beautiful Pottery, Has Been Life Study of M. Taxile Doat, Who Discusses Learnedly Upon Subject.

Man has learned the secrets of the furnaces of the earth and under the name of ceramic art is producing effects on porcelain rivaling the wonderful work of nature.

By studying the colors of cobalt, copper, iron, uranium, platinum, nickle, silver and gold, artists have learned to produce results as wonderful and have succeeded in coloring porcelains and chinas just like old Mother Earth has colored her ores and store.

The intense heat far down in the earth has been reproduced in furnaces of the ceramic artists. The remarkable blues of cobalt, the greens of chrome, the browns of nickel and the blacks, apple greens, turquoise blues and blood red of copper come from the intense heat of the earth. The grays of platinum and uranium and the violets and browns of iron also are created in the same way. When the students and inventors of ceremac art discovered a rare color in nature they would strive to imitate it.

Thousands of years ago, when the race was young but the earth already was old, primitive men found beautifully colored stones scattered up and down the earth. Down deep in the canyons these stones seemed to have reached their highest state of perfection. The primitive man, although he wore nothing but a breech clout, loved beauty and strove with all his might to imitate it. At first his efforts were crude. It was only by accident that he discovered heat and pressure gave the wonderful results.

But when he first started to make clay pottery the ceramic art began. Man, however, was unable to get the intense heat nature had in her internal furnace of the earth. With the development of the furnace and the ability of man to approximate the intense heat of the inside of the earth, has come the high development of the ceramic art.

Is Most Lasting of All the Arts.

The art is the more wonderful because it is the most lasting. The marvelous paintings of the ancients and of modern painters will exist for only a short time, if exposed to the elements, but porcelain, colored and fired by this modern process, which even now has not reached the height of its development, will remain intact forever.

Porcelain is composed of a white clay called kaolin, of feldspar, silica and lime in varying proportions. It is vitrified in a furnace of 2,300 degrees Fahrenheit, for from twenty-five to thirty hours. The ancient Chinese and Koreans had learned the art of making porcelains better than any of the other ancients. It is due to their highly heated furnaces that they were able to produce dishes twenty centuries ago which today are intact.

In sharp contrast to the work of the Chinese and the Koreans, is the work of the Egyptians and Chaldeans. Their crockery was only slighted heated. It was not vitrified and today even when it is buried far down in the earth it crumbles and decays.

Europeans and their descendants in America did not develop the art of ceramic decoration to a high degree until the last twenty years. Only ten years has any attention been paid to it in America, and only for the last three or four years has it become popular in America. Among the leaders of the art in America are Taxile Doat of University City, and Katheryn Cherry, who has been associated with him.

Doat brought 172 of his most precious pieces of the art to St. Louis and sold them to the St. Louis Museum of Fine Arts in Forest Park.

Solomon in all his glory had nothing so fine as those 172 pieces. Had the Queen of Sheba seen the wonderful coloring she would have had much reason to wonder. Prior to coming to America, Doat had been associated with the French Sevres factory for twenty-seven years, where he had been occupied at fabrication of high temperature work.

Colorings Are Not Beautiful at First.

The most remarkable part of ceramic work is that the porcelain pieces do not look beautiful when first colored. It is only after they have been fired in the superheated furnaces that the wonderful results occur and the precious colors formerly believed to be obtainable only from the volcanic furnaces of Mother Earth are imprinted in figures.

It was at the French Sevres factory that the creating of colors and glazes, which form such an important part in the decoration of porcelains and gres, first reached its highest perfection. Similar good results were obtained at Copenhagen, Charlottesburg, Prussia; St. Petersburg, Minton, England; Pirkenhammer, Austria.

At the Paris Exposition in 1889 the art was almost unknown. At the Paris Exposition in 1900 it had reached a high state of development. American artists soon after that felt the influence of the art and realized that here was a new field.

For ages men had made comparatively slight advance in the art. Suddenly they were shot forward many steps. In fact the Chinese had known of the ceramic art ages before, but they had not developed it as it could have been developed and as it is being developed in America today.

Here are some of the qualities porcelain must have to be worth consideration:

The paste must be translucent, hard, impossible to scratch with steel, homogenous, very sonorous, completely vitrified, and when broken must show a sharp angular break with a very fine, brilliant grain. In order to test porcelain break it and if the angle is not sharp and fine it is not perfect.

Resists Water, Frost, Air and Climate.

In this condition of perfection it is impervious to water or to any injuries by frost. It will resist climates and moisture in the air. Disintegrating agents have no affect on it. If the paste has all the properties except translucency it is not porcelain. It is gres stoneware. If it is not vitrified it is terra cotta, faicence or pipe clay.

Porcelain was discovered by the Chinese 4,000 years ago. The discovery is attributed generally to Houen. It is continued in development for 3,000 years. Marco Polo in his ramblings through the Far East 200 years before Columbus discovered it in Cathy and brought some back to the Western world for everybody to wonder at. It was as wonderful as a diamond. It was as much to be desired as rubies. When Marco Polo told the truth for once in his life and said the Orientals had it in great quantities as common as vessels of clay in Italy, the avaricious said in their hearts that Cathay would be a wonderful land to conquer.

Stoneware has been made in Europe and Western Asia, but there never was anything so fine as that brought from beyond the Himalayas.

In 1706 Boetticher discovered how to make porcelain. In 1755 he introduced it into France. There is where Benjamin Franklin saw it for the first time. In France Macker and Brongniart developed the process to a degree almost equal to that of today.

At first all porcelain was made white. That is the natural color of fired porcelain. But after a while the colored glaze developed.

Europe Could Not Learn the Trick.

The Chinese tinted their porcelain thousands of years ago, but Europeans could not learn the trick. Porcelain could be painted and fired, but would not look the same.

For a hundred years Europeans investigated, trying to make the perfect articles the Chinese had made centuries before. The Chinese had known how to use iron oxides, copper oxides, cobalt and many other colors.

In firing the colors the pieces are placed in a closed muffle. In order to make the porcelain a temperature of 2,380 degrees must be attained. But in firing for the colors a temperature of 1,715 degrees is produced. Some metals will be burned away with the high heat. Others will be fixed firmly on the porcelain in all their wonderful colors.

Forty-five metals are used in the coloring of the porcelain figures. A combination of all or part of metals are used. The most wonderful metal of all is copper. Copper by being subjected to different degrees of heat can be made brown, red, apple green or any other color.

The ceramic artist does not know what results he will have when he puts his colored piece in the furnace. Sometimes it is poorly colored. Then again it will come out colored more wonderfully than he had ever hoped. It takes a chemist of rare ability to fire porcelain or gres so colored. He must know what temperature will produce certain results. He must know when cobalt will melt and when it will go up in smoke.

Some colors have to be obtained by mixing the metals with chemicals so they do not go off in vapor.

Old Mother Eearth, at work down deep under the surface, has had every element to work upon. Once in a while an ore is turned up with a wonderful color, never seen before. It is like the colors of the sky. No artist has approached it. And the colors in the earth are more wonderful than those in the sky, because they are durable. Heated to a degree greater than that of any volcano ceramic art is going on in nature on an extended scale.

Diamond Is Same Material as Coal.

How wonderfully brilliant is the diamond; yet the diamond is of the same material as coal. It is of the same maerial as the gas we exhale with every breath. It is of exactly the same elemnt as the graphite in a lead pencil. Heat in the bowels of the earth has made the difference. The heat which made coal out of vegeation turned it into graphite when it became hotter and the pressure became greater.

The pressure again was increased and the heat multiplied, 'way down in the earth, and the diamand resulted. Great upheavals of the earth threw the diamonds to the surface or near the surface where man found them. Man, with his little furnaces has made imitation diamonds, and they are good. But the diamonds man makes are not as good as the ones Old Mother Earth has made.

So far man has not accomplished as much with ceramic art as Old Mother Earth has accomplished. He has outdone himself. He has surprised himself with his wonderful results, but he has not equalled the earth. The mountain countries are full of wonderful colors found in the ground, that man cannot reproduce.

But in one thing man has excelled. He has taken human beings, flowers, animals, designs of his own mind, and made them on porcelain in the wonderful colors of nature.

Three years ago the art practically was unknown in America. Since its introduction in the United States it has been greatly developed because in this new continent there are metals and elements that do not exist in the old world in such quantities or have not been found there. The American artists have picked these from the soil in Florida, Georgia, Nevada, Missouri and other States and are reproducing them on porcelains.

The Irishman was relating to some friends in Glasgow how one night on retiring to bed he fancied he saw a ghost, and having a revolver handy he fired at it. Next morning he examined the object he had shot and discovered it to be his shirt.

"What did you do then?" exclaimed one of the company.

"Bedad, I just thanked Heaven I wasn't inside ov it," replied Pat.

THE SOUTH AND THE ROTHSCHILDS

A capitalist does not often refuse to lend money because the borrower will not borrow enough to suit him. Yet that actually happened during the Civil War. After the First Battle of Bull Run, the Southern Confederacy, although victorious, found itself almost without money in its treasury. It takes money, and a great deal of it, to carry on a war; so the Confederacy applied to the Rothschilds for a loan of $50,000,000. Its agents conducted the negotiations with the house in London.

Now the victory at Bull Run had given the Confederacy prestige in Europe, and especially in England, where, on account of the relations between the great cotton manufacturers of Lancashire and the planters of America, the Southern cause was regarded with favor.

Baron Rothschild, who believed that the success of the South would be of great commercial benefit to England, was willing to lend money to the Confederacy; but he saw that the North would not easily abandon its effort to preserve the Union and he knew from his dealings with European nations at war what a vast sum of money the war between the States must cost.

Accordingly, he declined to lend the Confederacy $50,000,000, but assured Mr. Davis's Government that he would gladly lend it ten times as much. "Fifty million dollars," he said, "will not be enough for you. The North will wear you out, and I shall lose my fifty million. But if you will take five hundred million, build or buy a powerful fleet to protect your ships and ports so that you can send your cotton and sugar abroad, buy an adequate supply of the most modern rifles and cannon, and attract a great number of fighting men from Europe by the offer of good pay, so that you can keep your ranks filled as they become wasted by war—if you do all this, I believe that you will succeed. But I will not lend you one cent less than five hundred million."

The Southern leaders, however, felt sure that the North would not continue the war for more than another year. They refused to borrow more than fifty million, and Baron Rothschild declined any further negotiation. The fifty million were borrowed from other sources, and the result showed that, whether or not Baron Rothschild was right in believing that five hundred million would bring success to the South, he was certainly right in saying that fifty million was quite insufficient for the task.

THE HUMORS OF BAD WRITING

Sheridan's writing was a scandal to his school and puzzled the town. He once wrote a "pass" to Drury Lane, and the doorkeeper stopped its bearer and immediately pronounced it to be a forgery, because he could not decipher it! To make matters worse, Sheridan was also uncertain in his spelling. A "which," a "where," and a "whether" in his hands, for instance, were as often as not deprived of their "aiches," and a "thing" was to him always a "think" and nothing more.

The atrocious writing of celebrities recalls the claim once made on behalf of Baron Bramwell that he wrote three hands: "One which he alone could read, another which his clerk could read and he couldn't, and a third which nobody could read," and the last-named was his usual style.

Lord Curzon, when a young man at college, once found his bad handwriting stand him in good stead. Writing two letters, one to a relative, the other to a chum, he enclosed them in the wrong envelopes. It chanced that in the second letter he had made some uncomplimentary reference to his relative, and on discovering the mistake he had made he awaited developments with anxiety. There presently came a letter from the uncle. "I have tried to decipher your epistle," it ran, "but your writing is so atrocious that I cannot make head or tail of it. However, I guess the drift of it to be that you need some money, you rogue, so I inclose a check."

Bad handwriting is not always a handicap in life. The late Lord Goschen once said that his father attributed the foundations of his fortune to the fact that he was obliged to found a firm because he wrote such a bad hand that no one would take him for a clerk. Of Goschen himself, Mr. Arthur Elliot records that "his handwriting got steadily worse, and in his latter years he might have spelt as he chose. At length his script became undecipherable even by himself. He could not, when speaking in Parliament, make out what it was that he had put on paper, and he thus came in later days to abandon almost entirely his old practice of making notes."

Professor Blackie had a peculiar "fist." An elderly compositor on the Scotsman, however, knew nearly all about the professor. One night there was a particularly difficult manuscript from the professor. It was put before the expert, with an inquiry as to whether or not he could set it. "I could not do that," said the veteran from Inverary; "but if I'd ma pipes here I could play her."